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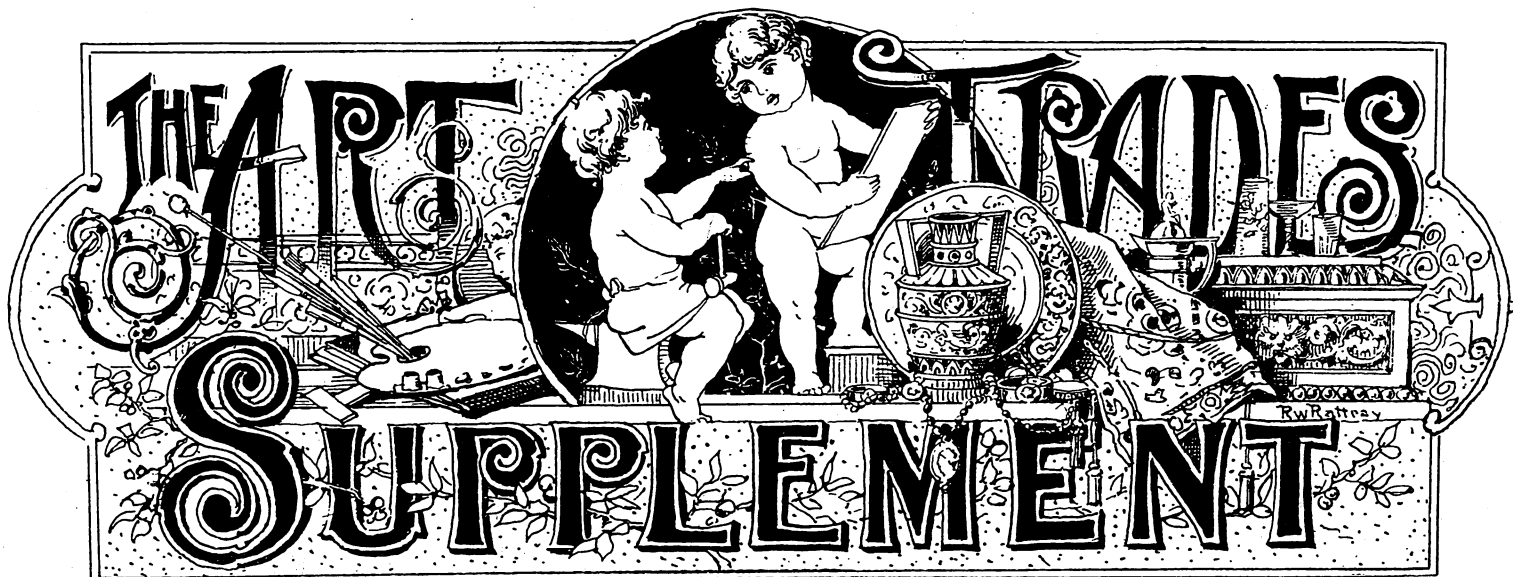
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DECORATIVE NOTES.

MOHAIK BAGDAD velvet is a new material, which with its rich but subdued colors, makes excellent hangings for sleeping apartments. It goes well with rosewood and various shades of enamelled furniture goods.

THE new bed-room suites in white enamel and gold of Bruner, Moore & Co. of 41 West 14th Street, New York, are much admired. Their latest novelty is a rocker with revolving seat which can be adjusted to any height.

HEARN of East 14th Street, New York, has among his latest importations, French velveteen table covers in soft, rich colors, with broad borders, showing the daintest hues imaginable, with embroidered effects of trailing vines of leaves and flowers.

THE Phoenix Glass Company, of Pittsburgh, Pa., exhibits at its store in Broadway new and original shapes of great beauty in wine glasses, flacons, tazzas and various table dishes. The glass has a brilliant transparency, and the skilled cutting gives full effect to the dancing prismatic hues.

THONET BROTHERS, Vienna manufacturers of the Austrian bent wood furniture, have brought out combination stands for cloaks, umbrellas and hats. In addition to lightness and gracefulness of curves, these are recommended by the practical convenience they offer for secure hat hanging.

H. G. McFADDIN & CO., importers and manufacturers of electric gas and kerosene globes, 38 Warren Street, New York, exhibit with something of artistic pride their latest lamp and candle shades. Not a few have a positive oriental richness of coloring. A specialty is in historic views, many of which are very charming.

DAVIS COLLAMORE & CO., 921 Broadway, New York, have put forth extraordinary efforts and with the most complete success in the supply of cut glass table ware of choicest description. In addition, as displaying the resources of their manufacture, their stock includes large vases of classic form with vitrified surface glazes in color.

A pleasant pastime for ladies' consists in coating or touching off a variety of objects with a camel's hair brush in fluid gold. Gerstendorfer, Bros. of Park Place have introduced what is termed Japanese gold, put up in powder in elegantly turned boxes, with a colorless vehicle that requires no previous preparation of surface whether it be plaster, wood or cardboard. It is well adapted for illuminations on cardboard or paper, such as monograms.

TWO features in the revolving book-cases of R. M. Lambe, 39 East 19th Street, which are made of antique oak, walnut and light and dark cherry, with remarkable fine finish, consist of a side leaf for the support of a book adjustable to any angle, which when not in use may be let down flush with the side of the case, also the polished brass guards at the end of the shelves which whilst not occupying any shelf space admit of the easy insertion of books.

RETURNED visitors who have inspected any of the stately homes of England, will not fail to be reminded of an invariable hall feature, the porter's domed leather chair, on passing the store of the Wakefield Rattan Company, 924 Broadway, where the type is duplicated in the woven flexible reed, in its full imposing proportions. Apertures at the side enable the individual esconced within to look to right or left. Its utility will come into play in club houses and private mansions.

THE tendency of public taste in carpet designs would appear to lie in naturalistic forms and subdued colorings with the avoidance of minute figures and the introduction of sufficiency of interspacing to make the ground a feature. It is certainly easier under these conditions to adapt a carpet to a furnished and decorated room. In the new carpets shown by J. and J. Dobson of West 14th Street, there is no lack of warm, bright vivifying colors and tints but these are so skilfully managed as to avoid strong contrasts.

MITCHELL, VANCE & CO., of Broadway, New York, manufacturers of lamps, chandeliers and electroliers in countless elegant styles, have wrought a tryglyph in oxidised silver for the dressing table and boudoir which is wholly new in construction and design. In each of the three panels is an oval bevelled glass mirror, but the mirrors in the wings

move on pivots which allow them to be swung out at the extremity and to be adjusted to any desired position, thus reflecting face and form at any required angle. The borders of the mirrors are of corded silver.

AMONG current importations suited to embroiderers is arras cloth, an imitation of all damask in nine shades, extremely pleasant to the touch, and about one fourth the price of Lyons silk. It is well suited to upholstery coverings. Then there is an antique silk velvet showing a wonderful approximation to the velvet-like cloth of the Venetian weavers of the 15th and 16th centuries, and like it admits of being embroidered with fine effects induced by the glinting light on the surface with evanescent shades. The colors are India red, coral, emerald green, brown and gold.

THE National Mattress Co., 20 East 14th Street, New York, which makes a specialty of brass and iron furniture, has new and most felicitous designs in French fire screens, the panels of which are of thick plain beveled plate glass, with plain frame of brass, each mounted with a central mediæval masque with supporting scroll work in oxidised silver; and interstices of side panels are adorned with open scroll work. A striking object in their show room is a candlestick in mediæval style with central body constituting a ceramic vase of ovaline shape, the bright yellow surface of which, with overlaid flowers, constitutes a fine contrast to the varied coils and foliations of the metal.

FOUNTAINS and statuary are valuable accessories to large gardens, bringing, as they do, art in contact with nature. A vast variety of productions in this line in iron bronze and zinc, all of high artistic merit, are displayed in the show room of Messrs. J. & W. Fiske, which extend from 26 to 28 Park Place to 21 and 23 Barclay Street, New York. In their statuary that might well adorn the enchanted groves of ancient story we meet with classic designs full of life and expression, such as Apollo, "the god of the unerring bow,"—Venus, the huntress, Diana, and the sorrowful Narcissus. There are fountains surrounded by vases flowering and climbing plants, bearing rich and elaborate reliefs on their surface; others showing naiads disporting themselves in splashing waters hemmed in by rushes, swans bearing fairy freight, as well as simple and elegant architectonic structures.

ART novelties are continually to be met with in the large galleried show rooms of A. A. Vantine & Co., importers of Japanese and Chinese goods, Broadway and 18th Street. Prominent among these are the lately arrived modern Satsuma vases, after the style of the famous old ware. They are covered with a multitude of figures in color and gold on mellow ivory ground which itself is reticulated in minute squares suggestive of mosaic. So fertile is the Japanese mind that each successive cabinet that reaches this country appears to possess some new feature in construction and adornment; all these cabinets agree, however, in fine and exquisite fashioning whilst yet they are solid enough for long service.

AN inkstand is an article that particularly favors the exercise of fancy in its design. A device of the kind just brought out by Simpson, Miles & Co., of East 14th Street, New York, consists of an extended leafless branch of a tree, frosted and so representing snow, in the center of which is a glass inkstand supported by twigs, whilst one extremity of the branch is trod by a bronzed reindeer, the antlers of which are utilised for a pen rack. Another inkstand is in porcelain, with candlestick rising in center, this and the circular receptacles at each side showing colored figures on a white ground. A third article of the kind has ebony base and a finely bronzed figure in center in the attitude of meditation. The cut glass vessels at sides have fanciful bronze mountings.

THE collection of French and English ceramics arranged for inspection in one of the large show rooms of Messrs. Strauss and Sons, Warren Street, New York, is probably unrivalled. The articles are in original and gracefully pleasing forms. The designs throughout strike the keynote of still higher artistic styles. The Hungarian ware, of which there is a fine and ample display, appears in fanciful creations arranged in gold and soft orient colorings. The Rudolstadt art pieces in two colors rank next to Royal Worcester ware. These are in ivory and satin forms. Grace of motion and power of expression are wonderfully delineated in the figures. There is a great variety of Ginori goods, including charming vases and chifferniers in enamelled flowers colored and plain.

THE use of woven tapestry for the decoration of apartments is gaining ground, supplying, as it does, effects not otherwise obtainable. It is applied as wall panels as well as portières. The newly imported woolen pictorial tapestries for this purpose of Messrs. Solomon & Co., Union Square, New York, are simply superb. One for wall hanging contains four tableaux, the subject being a story of the development of love between a young gallant and a girl bearing a basket of flowers. Among a mass of leafy foliage, mossy banks, water with gliding swans, peacocks and other objects are introduced, the whole admirably toned down. The same designs are obtainable in different colors. The panels are supported with appropriate fillings of verdure tapestry. The satin brocades of this firm in various styles, including coquille, meet the demand for fine and uncommon upholstery coverings.

A highly original and excellent stove both as to design and construction has made its appearance at the store of the Mott Iron works, 84 to 90 Beekman Street, New York. It has quite an architectonic appearance, thus according with the structural character of the mantel up to which it is planned to close. A point apt to strike an observer is the moderate projection of the stove, only eighteen inches, a point of especial value to those occupying flats and for whom this stove is well adapted. The internal arrangement commends itself to all who seek completeness and convenience. It is a return flue, base burning stove with a draw center, anti-clinker grate, dust flue and a large illuminating section. The sides as well as the back radiate heat. The heat from the back of the fire is utilised, an air space creating a circulation of hot air which passes into the apartment through to the top of the stove. A perfect ventilator also is provided by a flue at each side connecting directly with the chimney. Thus it is highly healthy as well as economical, putting to fullest account the heat generated. Dryness in the atmosphere of a room is banished. It is provided with a mantel frame and may have a square French, or circular top.

NO tour in search of artistic sights in New York would be complete without visiting the new additional show room of J. L. Conover & Company, of 28 and 30 West Twenty-Third Street, wholly devoted to the display of tiled mantels. These, in different colors and styles, are built in the wall, so that one may correctly judge of their appearance when in place. These mantels have facings of small oblong tiles the number of which emphasises their structural character. Each is in monochrome, the hearth tiles being in contrasting colors showing gradated shades. They are respectively bordered with gilded metal, copper and bronze. In some the jambs are faced with marble pillars or pilasters with metallic capitals. Certain of the shelves are of onyx, others are of marble, a few are supported by curls of wrought iron ribbon, or have pendants of this metal for its contrastive effects. In several instances flanges of wrought iron, fashioned in antique style, are attached at each end of the fascia. In one mantle the over shelf, supported by low pillars in onyx, has back filled in with bevelled mirror. The lining of fire places displays raised work in various metals. These mantels are suited to moderate sized apartments. With all the simplicity of the details the mantels have a highly elegant and rich appearance, and are suited to the most elegantly furnished apartments.

A first class uptown furniture firm remarks in the course of a brief pamphlet it has issued on "American Homes and How to Furnish them: Decorations play an important part in dealing with this subject, and we venture to predict that the time is not distant when those who have hitherto invariably been entrusted with the decorations of our American homes will have to give way to the modern decorator and furnisher. It requires but a very little common sense to perceive that those whose daily vocation is nothing less than a continuous study of colors and designs are the proper persons to carry out the decorations in harmony with the furnishing." The reference to those "invariably" entrusted with house decoration is

somewhat dubious; besides it is within our knowledge that each season shows more resort by parties furnishing houses, and desirous that the embellishment of walls and ceilings shall be appropriate to the same, to professional decorators. Their services are all the more welcome that they are ready to allow ample play where required in their decorative schemes to the individual taste of parties engaging them—schemes which aim at securing harmonious and consistent results both as to color and form. Professional decorators are not in the future; they are with us, and the aggregate yearly contracts carried out by them in our great cities mount up into the millions.

A FEATURE of the wall paper productions of some of the English manufacturers is that they are printed in oil colors, so that the surface of the hanging may be scrubbed with soap and water without damage to the designs imprinted upon its face. Special machinery is used in the manufacture of the stamped imitations of embossed leather, and some very beautiful effects are obtained by first coating the surface with a gold bronze lacquer, and then, by an ingenious mechanical process, applying a semi-opaque color to the ground surface simultaneously with the stamping or embossing. The peculiar metallic lustre imparted to the backgrounds of the various relief subjects in this manner, is very striking, and adds materially to their undoubted richness of general effect. By coating the back of this class with a specially prepared cement, the composition of which is a "trade secret," a great hardness is given to the material, and we found it nearly impossible to press inward the relief portions of the hanging, thus securing for it an almost perfect immunity from accidental damage when placed in position.

A POTTERY SCHOOL.

THE Executive Committee, and the Committee on Design, of the United States Potters' Association, have issued a circular to the members of the Association, containing the proposition of the Pennsylvania Museum and School of Industrial Art, that the School of Industrial Art is willing and ready to undertake the conduct of a pottery school, if the potters will enter heartily into the project, and do their part towards defraying the expense. Mr. L. W. Miller, chief director of the Pennsylvania School of Industrial Art, delivered an address before the Potters' Association, in January last, urging upon them the vital importance of establishing a pottery school. The following is a general outline of the plan for a pottery school:

"A Pottery School should be in the fullest sense an Industrial Art School, training, at one and the same time, the eye and the hand, creating the artist artisan, who shall 'join refined and wholesome feeling to sound employment of material.'"

"It must furnish the most thorough instruction in drawing, color, form, decorative design, modeling, and all the arts bearing upon the production of improved shapes, and the best ornamentation and decoration of them."

"It must give such instruction in the chemistry materials as will enable the

student to understand their nature, and test their qualities practically and scientifically."

"It must so familiarize the student with the processes used in the manufacture of wares—pressing, casting, jiggering, etc.,—and so acquaint him with the placing of the pieces in the kiln, and the firing of them, etc., that his chief work of beautifying our pottery product may be comprehensive and intelligent. To accomplish this, or so much of it as may equip the student for usefulness as a designer, modeller, or superintendent, of a pottery, would require a three years' course, starting with at least a fair English education. A student who, had some art training and wished chiefly to give attention to designing and modelling, could be provided with a two years' course that would answer well."

"A student with some practical experience, wishing to give his attention principally to the chemistry of pottery and the manufacture of wares, could be also provided with a two years' course."

"These matters of instruction would be adjusted by actual experience, so as to produce the best results, with the least expenditure of time and money, consistent with good work, keeping in mind always that solid art work must form a very important part of the curriculum."

Mr. Miller is a gentleman possessed of fine artistic sense, combined with a large amount of common sense. He has an eye to the practical results of all his educational work, and believes in the great future before the American potter. In conducting the pottery school, the Philadelphia School will make absolutely no charge for the art instruction, and no charge whatever for Mr. Miller's services of supervising the entire work. The committees above referred to, unanimously and earnestly urge the Potters' Association to arrange with the Pennsylvania Museum and Industrial Art School for the conduct of the proposed pottery school at the least cost consistent with efficiency. There is no doubt that such a school would be of the highest value to the pottery interest. The impetus given to the manufacture of textile fabrics in Philadelphia and vicinity, by the textile school, which is largely supported by the carpet manufacturers of that city, proves that the pottery school would command the support of the entire pottery industry throughout the United States. This appears to be a golden opportunity for the potters of the country, which they should lose no time in embracing. The very undertaking and maintenance of such a school means that the potters would place their industry in the very first rank of all industrial art work in the United States, and would be directly of immense value in creating a healthy sentiment in favor of American pottery. The improvement of pottery forms and decoration is a matter of vital interest to the pottery industry, for the more the art quality is added to the product, its commercial value is in proportion enhanced. It is only by establishing a school of this kind, that orders can be secured for the highest grades of goods, which now very largely go abroad.

There is no doubt but that the United States Potter's Association will respond to the proposition of the Pennsylvania Museum and School of Industrial Art in a manner that will make the Pottery School a complete success.

THE HARDING EMBOSSING, OR INCRUSTING PROCESS.

THE transition from heavy hand-moulded plastic relief on walls and other surfaces, to the execution of such work in low relief by mechanical means, was a natural development in the desire for improved methods of embossing flat surfaces with a view to producing a finer and greater variety of ornament. People were getting tired of the heaviness and dust collecting qualities of heavily moulded relief, and naturally desired something more delicate, more in harmony with the flat surfaces it decorated, and hence it first occurred to Mr. J. H. Harding, of New York City to apply relief practically and patent a process for work by means of stencils. His later and recent improved patented methods are an entirely new departure and produce a delicacy of effect in raised surfaces that can hardly be improved upon. Mr. Harding embosses plaster, silk, wood, or wall paper, lace, fabrics, or wire netting, with his plastic relief, in such a manner as to reproduce the effects of gold and silver filigree work, or the effects of damaskeened work on metal goods. He can imitate the softly rounded outlines of embossed patterns on wall paper, embossed Spanish leather, the effects of embroidery on textile fabrics, and the effects of wrought patterns in lace. He finds that for naturalesque effects the Japanese style of art is eminently suitable, as it at once simulates nature, and, at the same time, lends itself extremely well to his method of reproduction. In arabesques and other traceries, he finds the Moorish style equally adaptable to his needs. He has produced some notable friezes, wherein his plastic relief is laid upon a reticulated surface, usually consisting of a wire netting. This when placed in position may be fixed quite close to the wall, or fixed half an inch from the wall surface, by which means the ornament throws a shadow upon the wall behind it, which can be seen through the open network of the ground of the frieze, producing a new decorative effect in treating interiors. In other cases, he simply spreads a piece of olive or Gobelin blue silk plush, or any textile material upon the wall and decorates it with scrolls, flowers or arabesques, his material adhering so firmly to the fabric that it is impossible to remove it without pulling the cloth to pieces. On a wall covered with a dull ingrain, he will place any conceivable form of ornament in semi-extremely low relief. This when gilded or bronzed, produces wonderfully beautiful effects. In ceiling decoration the same method can be employed. He takes a large square of open woven material having a honey-comb texture, and on this he works a magnificent border. This, when fastened to the ceiling, and subsequently decorated, produces a species of decoration, which, it is very difficult to see how it has been produced. In the ornamentation of screens, Mr. Harding is particularly successful. He takes an ornamental frame, hinged in three pieces, and fills the panels with silk plush in the newest shades of color, such as toreador, absinthe, camellia red, Cleopatra rose color, seal brown, or apricot, and on such material he produces the effect of embroidered flowers, ribbons and the like, in all their natural colors, the work being done in an inconceivably short space of time. In fact this new departure in embroidered fabrics is capable

of enormous extension, and the day is rapidly approaching when the work of the plastic artist will rival the finest brocates with large floral bouquets, and there will be reproductions of gorgeous broché tapestry, heavily embroidered with plastic flowers. As an illustration of what can be done in fabrics of ordinary texture, Mr. Harding takes a piece of plain cord-onnet of a rose color, and embroiders it with a beautiful border of cream flowers. A piece of ceramic lampas is embroidered with electric blue tracery, and a panel of silk moire tapestry in cinnamon red with a plastic embroidery in old gold and absinthe green tones, is wonderfully charming. The work is done either in solid masses, resembling the leaves and petals of flowers, or the pattern is delineated in open filigree work that dazzles the eye with its wonderful beauty.

His latest novelty, patented in August last, styled "Methods of, and Device for Ornamenting Wall Plaster, etc.," is to produce regular raised or rough ornamentations upon walls or other formations. The device or pattern is made of cords, threads, or wires, and when applied with adhesive plastic produces raised edges, or lines, probably because of the portions of adhesive plaster material which are contiguous to the cords, threads or wires are pulled out when removing the netting beyond the surface of the plastic, leaving the surface with a raised reticulated ornamentation corresponding with the cords, threads, or wires (and the further ornamentation made therein), instead of a depressed, or intaglio, ornamentation which might be expected to be produced by this method. It is hereby seen that the ground work and ornament are made at the same time.

As an outcome of a lengthened experiment with fine plastic compositions of various kinds,—suitable to his decorative methods,—some of which are the product of fine cement made pliable with India rubber dissolved in alcohol, Mr. Harding has discovered the composition of a new fire proof and waterproof paint, one coat of which, he claims is equal in solidity and protective power to three coats of ordinary lead paint, the cost of which will be not more than a few cents a pound. It is certain there will be a great demand for such a paint, as it can be produced in any conceivable tint and by a secret process discovered by the inventor, it can be made to give either a flat tint or a glazed surface, as required.

CHAUNCEY M. DEFEW has received an autograph letter from the Prince of Wales, acknowledging the receipt of his "Orations and after dinner Speeches," recently published by the Cassell Publishing Company, New York. The Prince expresses his thanks warmly and indicates his belief that a perusal of the book will assist him greatly in his work of preparing the numerous addresses he is called upon to deliver on ceremonial occasions.

PROFESSOR SHALER, of Harvard, in his article on "Nature and Man in America," in the September *Scribner's* says: "It seems to me that it is rather to the physical conditions of North America than to any primal incapacity on the part of its indigenous peoples to take on civilization, that we must attribute the failure of indigenous man within its limits to advance beyond the lowest grades of barbarism. The Indian shows us in many ways that he is an able person. We may judge any folk by their greater men, and there can be no doubt that the ablest of our American savages rank high in the intellectual scale. It is, it seems to me, to the ceaseless disturbances of nascent civilization that we owe the failure of this folk to attain to a higher grade."